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ABSTRACT

A study was conducted to examine three fundamental aspects of the process of responding to a literary work of art: the nature of the reader's response to literature, the processes of response to literature, and the relationship of a reader's personal construct system to the way in which the reader responds to a literary work of art. The subjects were four grade 12 readers, two male and two female, who were selected on the basis of above-average reading skills, grades, and ability. After a test was administered to determine their personal construct systems, each reader was shown a videotaped display demonstrating introspective, verbalized responses during reading. Each student then read four short stories while commenting on their reactions and while having physiological reactions videotaped. Reactions were also recorded of each student responding to previous tapes. Results indicated the following: students construed literary works in terms of their own past personal interactions with the world; the style of a literary work inhibited readers if it was unfamiliar; images were consciously seen and reported when the style of the literary work was not inhibiting; and in the process of responding to literature, cognitive and affective elements were operating. (DF)

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Responding to a Literary Work of Art

William V. Washburn

Literature pertinent to an examination of the ways in which readers respond to literature has been presented recently by researchers and theorists working in many fields. Among these fields are those of linguists, reading theorists, structuralists, stylo-linguists, literary critics, psychologists, learning theorists, information processing theorists, artificial intelligence experimenters and philosophers. The views presented, though diverse, do not conflict if one examines them in an encompassing context or paradigm focussing on how parts may confirm or relate to one another.

Research into response to literature by educationists has generally been of two kinds. One, the classification of written or audio-taped responses according to response patterns or categories, is represented by J. Squire (1964), A. Purves and V. Rippere (1968), and A. Purves and R Beach (1972). These studies have resulted in useful sets of classifications for response and in the establishment of relationships between response and national characteristics, socio-economic status, age, sex and other attributes of readers. In addition, they have served to provide other researchers with categories and techniques for further analysis of response. The other kind of research, that of psychoanalytical case studies of response to literature, is represented by the work of N. Holland (1975) and has resulted in the idea that each reader experiences a literary work in a manner individually characteristic for him and based on his own structure of defence or of adaptation.

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A. Applebee (1978), in a study involving the use of the Kelly Role Repertory Test, finds that, among 17 year-olds, generalizations linking their personal and their objective responses are common. Studies such as Applebee's and Holland's suggest that it is possible to examine, in addition to the responses literature elicits from readers, the process of responding itself.

J. Britton (1970), in assigning language the prime role in the development of an individual, draws together the work of a number of researchers and theorists whose ideas are essential to the present study. Among these are J. Kelly and M. Polanyi. Kelly (1955) comments on the way in which man comes to know about the world and to deal with the new events he encounters in the world. To him, man knows about the world to the extent that he is able to make interpretations of it and he "approaches an accurate awareness of events by successive approximations" (Bannister, 1968, p. 4). That is, man interprets the world and then re-interprets it over and over again in the light of his past interpretations. A pattern of interpretation, a personal construct system, is established. Thus experience, the sum of all that has fallen within a man's purview, forms the basis of how he will construe any new event he meets. To shed light on how an individual might be expected to interpret a new experience, Kelly has devised the Role Repertory Test which elicits an individual's personal construct system.

Polanyi (1958), writing of the nature of scientific discovery, emphasizes the tacit state in which much of our store of past experiences

exists. He insists that our daily operations in the world are dependent upon our tacitly knowing and tacitly using a great deal of knowledge. We know how to use a hammer to drive a nail. But if we focus our attention on our grip of the hammer while we are hammering, we are likely to miss the nail. Tacit knowledge is interiorized through an act of indwelling. Through dwelling in them, we accept the tools we use and assimilate them as parts of our own existence. In reading, words carry the meaning of the passage. But, to Polanyi, we are aware of the words in a subsidiary way only. It is the meaning of the text on which we focus. Britton (1977) points out the importance of this idea and calls the message taking shape as we read "the emergent meaning," adding that when one has finished the reading, it is the message we have left in our minds, not the text. (p. 24)

Other researchers, frequently psychologists working with information processing systems, point out further attributes of the process of responding to literature. R. C. Schank (1975) discusses simple forms of episodic sequences occuring in memory which he calls "scripts." Scripts provide knowledge about a frequently experienced situation. For instance, if the first sentence of a paragraph were, "I went into the parlor," a script would immediately be established in the mind of the reader. It would consist of what the reader knows to be a parlor. And one person's script would not be the same as another's. E. Goffman (1974) writes of "frames" which unite context and meaning and provide for the anticipation of events. In a study of the psychology of computers, A. M. Collins and

M. R. Quillian (1972) are led to believe that stored information is used tacitly in almost all human activities, in perception, in motor activity and in problem solving. They also find that the formation of concepts may be related to images and may have components of affect associated with them. Thus the findings of researchers in diverse fields related to response to literature tend to support one another.

T. A. Harris (1967), writing of the importance of W. Penfield's work, states that feelings are locked inextricably together with all events recorded in the brain. (p. 27) Affect is an important element in the process of responding to literature and researchers frequently recognize its significance.(J. Squire; A. Purves with V. Rippere; A. Applebee, 1977, and M. Angelotti, R. B. Behnke, and L. W. Carlile, 1973) Affect is difficult to probe. P. Ekman, W. V. Friesen and P. Ellsworth (1972) suggest that face and hand movements are significant demonstrations of expressions of affect and they have devised techniques for recognizing expressed feelings. S. A. Black (1977) forwards another technique related directly to reading. This is "psychoanalytical reading" in which the reader describes vocally the thoughts, images and feelings and associations that come to mind during reading. In short, the reader himself announces what he thinks he feels.

Theory and research indicate that an investigation of response to literature and of the process of responding implies an examination of the experience-based nature of the readers and of both the cognitive and the affective responses and response processes. One way to examine the

nature of the reader is through use of the Role Repertory Test. A way of probing affective response is through the use of some form of psychoanalytical reading and the analysis of face and hand movements that take place during reading.

Purpose of the Study

It was the purpose of this study to examine three fundamental aspects of the process of responding to a literary work of art: (a) the nature of a reader's response to literature, (b) processes of response to literature, and (c) the relationship of a reader's personal construct system to the way in which he or she responds to a literary work of art. By "the nature of a reader's response to literature" was meant the construction the reader places on what he or she reads. It included items such as the literal meaning, inferred meaning, interpretation of metaphors, and definition of images that were assigned by the reader to what he or she read, as well as the "emotion felt" and the "emotion expressed" by the reader. "Processes of response to literature" included the techniques, sequences, and organizing patterns employed by the reader while reading. The third purpose, that of examining relationships between the reader's personal construct system and his response, is self-explanatory.

Principal Questions

The study sought to answer these questions: (a) what are the processes and the interrelationships among the processes, through which a reader responds to literature? (b) how does a reader's personal construct system relate to his/her response to literature? and (c) how does the nature of a piece of literature relate to the reader's response to it?

Related Questions

In addition to the above questions, these related ones were explored: (a) what is the relationship between the expression of affect and the expression of the literal cognition of a literary work? (b) are there discernible sequences in the ways in which affect and cognition occur? and (c) does the utilization of introspective, verbalized response, the form of psychoanalytical reading employed, and the examination of face and hand movement during reading appear to be a promising method for the investigation of the way in which a reader responds to a literary work?

Assumptions Underlying the Study

These assumptions, drawn from the literature related to the process of responding to a literary work of art, underlay the study: (a) a reader's personal construct system affects the way in which he responds to a literary work of art; (b) a reader's personal construct system can be identified and described; one reader's personal construct system can be compared with that of another; (c) the nature of a literary work of art can be identified and described; the nature of one literary work of art can be compared with that of another; (d) a reader's response, both cognitive and affective, to a literary work of art can, to some degree, be identified and described; (e) a reader's response processes can, to some degree, be identified and described; and (f) a reader's response to one literary work of art can be compared with another reader's response to the same literary work of art.

Procedure

Ethnomethodological Considerations

The study was a descriptive one with no statistical emphasis. There were, nonetheless, criteria established to give the study authenticity. These criteria were based on the works of M. B. Shapiro (1974) and the ethnomethodologists, H. Garfinkel (1967) and J. D. Douglas (1970) to provide a high standard of research and to permit the communication of research. To the extent that it was possible, then, the study attempted (a) to provide systematic evidence concerning the properties of the research method, (b) to specify properties of the research procedure to render the study partially reproducible, (c) to avoid preconceptions concerning emergent hypotheses, and (d) to maintain an awareness of the effects of the researcher's involvements and organizations on the findings.

General Outline of the Procedure

First, four readers were selected from four different high schools. Second, each reader was introduced to the purposes and design of the study, and consented to become part of it. Parental permission for participation was obtained. Third, each reader took the Role Repertory Test which is designed to elicit the reader's personal construct system in such a way as to make possible the establishment of protocols listing an individual's constructs and constellations of constructs. Fourth, each reader was shown a VTR display demonstrating introspective, verbalized response during reading. The demonstration was discussed to clarify

difficulties the reader might have had with the procedure. Fifth, each reader read four short stories, one on each of four separate occasions, commenting on images, interpretations, feelings, and processes whenever he was conscious of the occurence of such events. This process was VTR recorded, taping both the reader's face and a side view of his body. Sixth, at the completion of the introspective, verbalized commentary, the reader was shown the VTR display just recorded. The reader, with the investigator, interrupted the display to further probe images, interpretations, feelings, associations and processes indicated either by the reader's verbalizations or by his face or body movements. This procedure was also VTR recorded, taping both the VTR display being watched and the full face of the reader watching and commenting on it. Seventh, when all four readers had read all four short stories, a general discussion of the images, interpretations, feelings, associations, processes of reading and so on was held with the four readers and the investigator participating. This, too, was VTR recorded. The procedure took a period of time lasting approximately six weeks. About 20 hours of video tape was collected. The readers did not meet one another until the seventh step.

Selection of the Readers

Four readers, each 17 years old, were selected by their teachers according to the following criteria: (a) that they be better than average readers; (b) that they be students obtaining better than average English marks, but not those obtaining the highest marks in English; (c) that they be students who express themselves well orally; (d) that they be grade 12

students; and (e) that two be male and two be female.

Selection of the Material

Six short stories were selected by the investigator in accordance with these principles: (a) the stories should examine some aspect of the human condition and deal with relationships among people; (b) the stories should differ from one another in style; (c) the stories should be short enough to allow introspective, verbalized commentary to be performed within approximately half an hour; (d) the authors should represent a number of nations (different cultural contexts); and (e) both male and female authors should be included. These six short stories were circulated among five high school English teachers who had previously been made aware of the nature of the study. They were asked to rate the short stories on the basis of whether or not they would appeal to grade 12 students who are good readers. The following stories were chosen: The Purple Children by Edith Pargeter; All the Years of Her Life by Morley Callaghan; Signs and Symbols by Vladimar Nabakov; and A Visit of Charity by Eudora Welty. Thus English, Canadian, Russian and American writers were included, two male and two female. The strand that links the stories is that they all deal with relationships between older and younger people.

The Laboratory Situation

The environment in which the introspective, verbalized responses were made was a counselling room of the Family Therapy Division of the Faculty of Medicine. The room was equipped

with television cameras, operated by remote control by a technician not visible from the counselling room. The room had a sensitive sound monitoring system, and a relaxed and comfortable atmosphere. Figure 1 diagrams the room used and shows the location of the reader and the investigator during the reading.

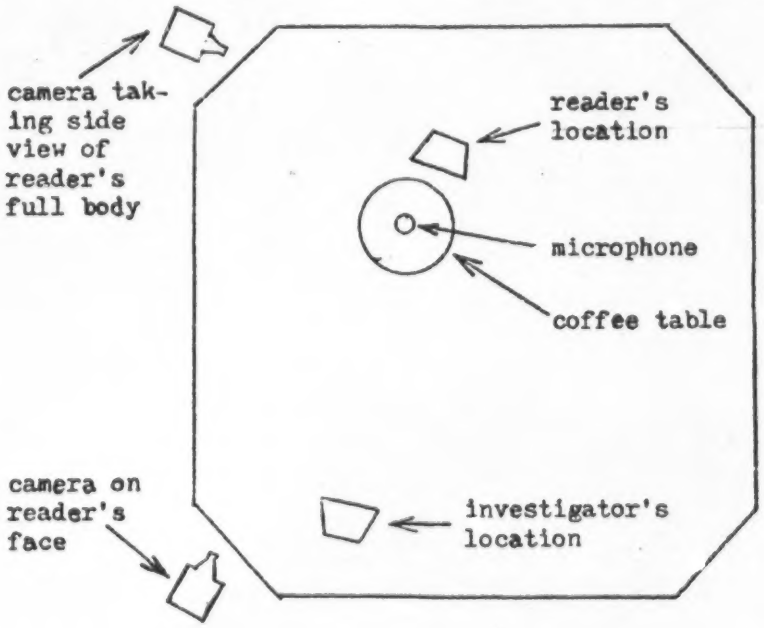

Figure 1. Location of cameras, the reader and the investigator during the introspective reading of the stories.

Figure 2 shows the location of the VTR monitor, the reader and the investigator during the discussion of the recorded introspective, verbalized commentaries. The cameras were not visible to the readers although the readers knew they were there. The operation of the cameras was handled by a skilled technician from a nearby control room.

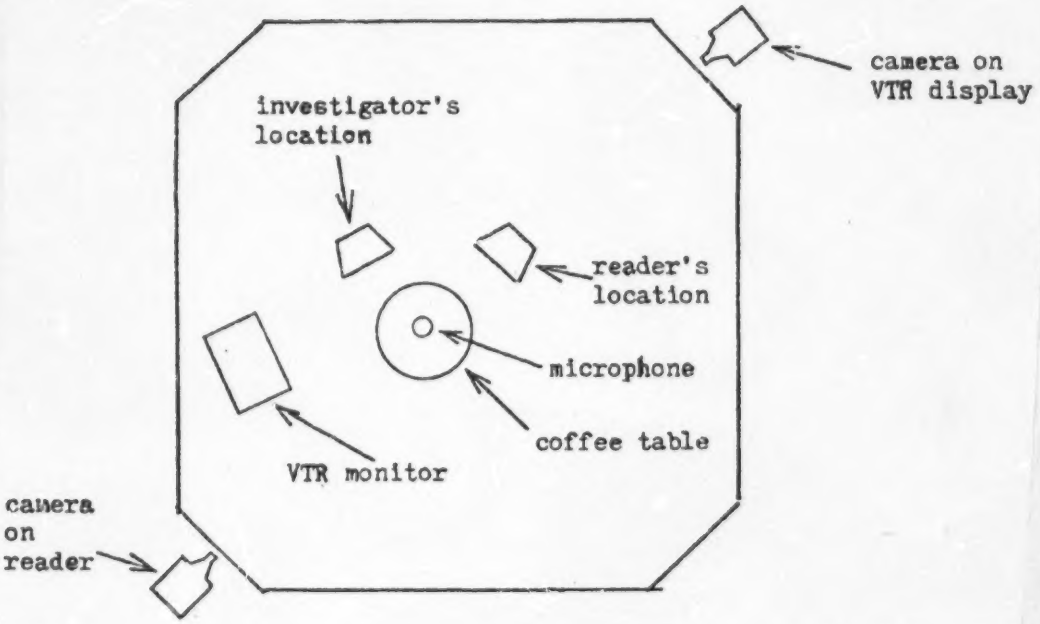

Figure 2. Location of the cameras, the VTR monitor, the reader and the investigator during the discussion of the video tapes.

Collection of the Data

Administration of the Role Repertory Test

The Role Repertory Test is a card-sort test. It was administered to the readers individually. Each reader was presented with a set of blank cards numbered one to 24. The readers were asked to write on the cards the names of 24 different people who played roles in their lives. Such roles as the following were suggested: a teacher you like, a teacher you dislike, your present girl friend (or, for girls, your present boy friend), an employer, supervisor, or person under whom you have worked

or served and who you found it hard to get along with, your mother, your father, and so on. When all cards bore names, they were presented to each reader in groups of three and the reader was asked to name ways in which two of the people whose names were on the cards were the same and ways in which the third person was different. Thus a series of dichotomous expressions was elicited for each reader to form the basis of his construct system.

Analysis of the Short Stories

Analysis of the short stories was carried out by four currently practising high school English teachers and one ex-high school English teacher now a doctoral candidate. Analysis was performed according to the following categories: (a) content analysis; (b) contextual analysis; (c) style analysis; and (d) other. Content analysis consisted of identifying the general subject of each story and identifying the various themes that appeared in it. In contextual analysis, considerations of the social and cultural milieux the stories reflected and the locations and times in which the stories were set, was made. Style was analyzed by identifying the impression made by the stories and the nature of the tropes, imagery, rhythm, tone, lexical features, syntactic idiosyncracy, places of indeterminacy and discordancies. Finally, the analysts were asked to consider any other features of the stories that occurred to them. Written analyses were provided as a result of this activity.

After the stories had been read and the written analyses compiled, the analysts met together in a discussion in which their ideas were

were exchanged and new ones emerged. The discussion yielded four hours of audio tape.

Figure 3. VTR display of introspective, verbalized response.

Introspective, Verbalized Response

Each of the four readers responded to each of the four short stories. They were asked to stop reading whenever they were conscious of feelings or images, of making associations, or of being involved in a reading process and to describe what had entered their consciousnesses. The investigator remained in the room during this process as it was felt that it would be unnatural for a person to make comments to no one. The lines of the

stories were numbered and, prior to speaking, readers indicated which line they had just read. Figure 3 shows the VTR display recorded during introspective, verbalized response.

Discussion of the VTR Display

Immediately after the taping of the reader commenting with regard to the short story, a VTR monitor was set up in the laboratory and the reader, with the investigator, discussed what the reader had said and, as well, aspects of feeling expressed through face or body movement which appeared in the display. When either the reader or the investigator wished to probe further, the VTR monitor was stopped and discussion took place. The quest this time was the further elucidation of processes of feeling and reading, the nature of the images produced in the reader by the text, and, particularly, the associations which might relate the reader's past experience with the new experience offered by the literature. The VTR display obtained during this process is that of the reader watching him or herself responding and the inset is the display obtained during the previous process. Figure 4 illustrates this.

Figure 4. VTR display of the reader watching herself respond.

Analysis of the Data

Three principal kinds of data were produced: (a) a personal construct system for each reader, (b) an analysis of the four short stories, and (c) approximately 20 hours of video-taped response and discussion of response.

The Role Kepertory Test yielded a personal construct system for each reader. This consisted of clusters of dichotomized constructs, or attributes, assigned by each reader to the series of 24 role figures with which he was presented. The attributes were grouped through the frequency of their use by the reader and in accordance with sets of relation-

ships outlined by Kelly. In Kelly's theory, these construct clusters indicate the manner in which an individual is likely to anticipate and construe the events he meets in his world.

Data concerning the four short stories was obtained in the form of written comments on each story and an audio-taped discussion of each story. Two kinds of information were obtained: style analysis, and the responses of the teacher analysts who attempted to reach concensus concerning the content of the stories.

Thirty-three video tapes were produced. Sixteen of these show the four readers responding to the four short stories. Sixteen show the four readers watching themselves respond and elaborating on the thoughts, feelings, images and associations they described while reading. Three tapes show the group of four readers discussing the four short stories together.

The tapes were monitored by the researcher, assisted by judges. In addition to looking for expressions of affect, images, associations and feelings, relationships were sought among these phenomena. Having established that there was general agreement among the judges' observations concerning the behaviors and utterances that appeared on the VTR displays they monitored, the researcher examined all of the tapes several times, seeking affinities among the various verbalized, introspective responses of the readers and their face and hand movement expressions of affect. As well, relationships were sought among the information yielded by the tapes, the personal construct systems of the readers and the natures of the stories.

Relationships Among the Personal Constructs of the Readers and Their Responses to Four Short Stories

Analysis of the personal construct systems of the four readers revealed differences and similarities in their major construct clusters. One reader mentioned success, related with money-orientation, ambition, hard work, intelligence, realism and the opposites of these attributes, as a major construct cluster. Another reader set herself apart from the others by making academic inclination, intelligence, wisdom and their opposites her major construct cluster. A third placed in his major construct cluster such attributes as trust, the granting of freedom to others, not putting on fronts and related dichotomous terms, and thus separated himself from the others. And the fourth reader distinguished herself from the others by spreading the attributes she mentioned over a large number of construct clusters, none of which applied to the majority of the 24 role figures.

At the same time, there were clear similarities in the major construct clusters of the readers. Attributes such as being sensitive to the feelings of others, caring, intelligent, open and their opposites were common to all. It was expected, then, that the readers would anticipate and construe the stories similarly in terms of these constructs.

Clear correspondences were evident in the data presented in the tapes between the personal constructs of the readers and the attributes they assigned to the events and the characters of the stories. That is, the attributes of the major construct clusters corresponded to the

attributes most frequently used by the readers in responding to what they read. The readers construed the stories differently and similarly in accordance with differences and similarities in their personal construct systems.

Moreover, there is, contained in the data of the tapes, evidence to suggest that the personal construct systems of the readers were reflected in the affect experienced by the readers as they read. Generally, they were unable to relate to characters who were not describable in terms of the attributes comprising their personal construct systems.

Further, the data of the tapes suggests that the response processes of the readers operated in accordance with the attributes of the personal construct systems of the readers. For instance, one reader who placed strong emphasis on an open/closed dichotomy, and identified himself with the "open" attribute, responded openly and volubly, read somewhat carelessly, guessed frequently, and corrected himself easily and without embarrassment. Another, who placed emphasis on an academic/nonacademic dichotomy, considered carefully before she spoke and approached the stories in an academic manner, commenting on style frequently. The reader who emphasized a somewhat calm/emotional dichotomy displayed less emotion in her responses than did the others.

Relationships Between Cognition and Affect in the Responses of the Four Readers

It was impossible to tell, when associated affect and image occurred on the tapes, which one came first or if they occurred simultaneously.

Regardless of the order of occurrence of affect and image, their combined presence led the readers to make associations between them and the meaning emerging in the text. And, having achieved a feeling, that feeling was frequently transferred by the reader to the emergent meaning. Different affects and images were described at different places in the reading of a story and were attached to objects, events or characters. Sometimes, particularly if they occurred at the beginning of the story, they persisted throughout the reading. Generally they were modified or absorbed into the total meaning of the story as the reader read on. It was when readers were able to identify feeling and image in conjunction that the emergent meaning appeared to be strongly supported or strongly modified.

In the main, the images that were reported were pictorial. Some were tactile. Chains of associated images were frequently described. The most striking of these derived from an image and feeling concerning a "musty" room. The reader saw and felt mustiness. This was because, to the reader, Karl Marx sat in a musty room. The chain of associations moved from the mention of the room in the story to Kiev to the Russian Revolution to Karl Marx to smoky beerhalls to the British Museum and, finally, back to the story again. Sometimes sequences of unrelated images were reported. These were triggered by single words in a passage but did not combine to form a complete picture of what was being described. Usually, however, the readers reported a complete picture triggered by a few words or even a single word and this picture was modified as more descriptive details were

added in the text. If more details were not provided the original picture persisted. This led to some obvious misinterpretations of the text. Readers were observed to feel and see the location of a story so strongly from the beginning of the story that all further reading was assimilated into the first impression. Later details did not alter the picture and difficulties arose with interpretation.

It was observed that the readers had little feeling for a story or for events and personalities in a story when they were unable to relate the story to their past experiences. If relationships were made with past experience, feeling and cognition took place. When the feeling associated with the past experience was appropriate to the meaning emerging in the text, transfer took place and the meaning was enhanced. Although a literal meaning could be attached to the stories which produced images without associated feeling, nothing that the readers could describe as "real meaning" occurred. The more associated feelings and images that could be attached to the stories, the greater was the readers' liking for the stories and the richer the meaning they bestowed upon them. Then, even though they might have disliked the characters and events of the stories, if feeling associated with past experience presented itself, they liked the story in the end.

Finally, experiences of feelings, images and associations for the readers occurred tacitly as well as consciously. This was true of meanings bestowed upon words, discrete parts of the text, or the text as a whole. The tacit experience of unuttered feeling was sometimes reflected

in face movements; at other times it was recalled and discussed half an hour or more after its occurrence. This is illustrated in Figures 5 and 6. Figure 5 shows John watching himself reading with a relaxed facial expression. Figure 6 shows John watching himself express disgust mingled with pleasure (unilateral mouth pull, upturned mouth corners) one second later. He has just come to the end of his reading of Signs and Symbols, a story with which he has much trouble and for which he finds little to which he can relate feeling.

Figure 5. John reading with a neutral expression.

Figure 6. John reading and expressing disgust mingled with pleasure. When he completes his reading and expresses disgust and pleasure he says nothing. When watching himself on the VTR display half an hour later, he is able to discuss what he was previously feeling. He is disgusted with the story, but pleased that it ended the way he thought it would: nowhere.

Relationships Between the Styles of the Stories and the Responses of the Readers

The styles of the stories were not much discussed by the readers. Still, observations were made concerning the affect of style on the imaging and feeling achieved by them. They commented on the long sentences, the frequent use of compounding and the unusual lexis in Nabakov's story; the

styles of the other three were considered to be neutral. This was in keeping with the comments of the teacher analysts, who singled out Nabakov's as the story most complex and most interesting. However, the complexities of Nabakov's style inhibited imaging and feeling for three of the four readers, whereas it enhanced imaging and feeling for the teacher analysts.

Conclusions

Conclusions Concerning the Experimental Design

Evidence obtained through the use of the VTR could not have been gathered and preserved in any other way. Expressions of affect which were signalled by face movement triggered valuable comments from readers when watching themselves on the VTR display. The conclusion to which one comes is that the use of the VTR is an efficacious way of gathering information concerning the expression of affect both verbally and through face and hand movements.

Conclusions Concerning Personal Constructs, Experience, Cognition and Affect

The findings of the study demonstrate that it is in terms of the readers' own past personal interactions with the world (including the world of literature, television and so on) that they construe the literary works they encounter. These construings are similar and dissimilar to the extent that readers' past experiences of the world, in the context of their personal construct systems are similar or dissimilar.

The findings indicate, as well, that the style of a literary work inhibits readers if it is sufficiently unfamiliar to them to "read between the lines" with ease. If the style of a literary work forces the reader to search for meaning consciously, rather than to know the meaning tacitly, images and feelings do not rise to consciousness and are not reported.

The evidence of the video tapes leads to the conclusion that images are consciously seen and reported when the style of the literary work is not inhibiting. These images are generally pictorial, sometimes tactile, and always linked to the past experiences of the readers. Images may be so strongly imprinted that they prevent the emergence of other possible images embedded in the text. The evidence leads one to conclude, in addition, that images are used by readers to flesh out places of indeterminacy. Images may appear almost simultaneously and yet be independent of one another in past experience. They may be fleeting, recurrent or lasting. And they may be assimilated into other images.

Analysis of the video tapes leads to the conclusion that, in the process of responding to literature, cognitive and affective elements operate contiguously. It indicates that cognitive and affective elements are stored in memory and associate in meaning during the process of responding to literature. It leads to the conclusion that cognitive and affective memory stores are obtained through the readers' interractions with the world. And the analysis demonstrates, as well, that if readers cannot relate feelings to the literary works they are reading, there is little

response to the events and characters in them.

The findings of the study demonstrate that readers may see images which they associate both with their past experiences and with the new experiences in the literary work without experiencing conscious feeling. A similar conclusion is that readers may be aware of affect and be unable to associate it to past experiences. Readers may associate past experiences with new ones in the literary work, and associate feelings with the past experiences, and yet not consciously transfer these feelings to the literature. On the other hand, the evidence demonstrates that such transfers of feeling frequently take place consciously.

Another conclusion of the study is that the direction emergent meaning is taking as readers read is most strongly influenced at points where both cognitive and affective elements retrieved from the memory of past experiences are associated simultaneously with the events or characters of the text.

Finally, it is a conclusion of the study that readers like a story and bestow meaning upon it to the extent that they are able to associate appropriate images and feelings out of their past experiences with the events and characters, and to the extent that they are able to relate to the ways in which the characters of the story demonstrate feeling toward one another and to the ways the characters construe the events of their fictional worlds.

Implications

The evidence presented in this study indicates that teachers should attempt to make themselves aware of the personal ways in which readers

construe literature and accept these construings as reflections of the personal construct systems of their students. Students should also be made aware of the idiosyncratic nature of response to literature. One way of doing this would be to ensure that students have time to discuss stories in small groups where exploratory talk might bring to light commonalities and differences in interpretations. The study indicates the important role affect plays in responding to literature. It appears that teachers should be aware of this and should ensure that their students are aware of it as well.

The technique of introspective, verbalized responding seems valuable as a first step in discovering some of the operations that occur during the process of responding. The technique might be developed and refined to enable it to deliver more information than it did in this study. In addition, the examination of face and hand movement as a way of discovering expressions of affect might be refined to provide insights into what occurs as readers respond to literature. Finally, it seems that the current trend toward the use of exploratory talk in English teaching should be further employed in examining response processes.

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